National Capital Brewing Co.

# AMONG GOOD TEMPLARS.

Reception in Honor of Rev. E. C. Dinwiddie-Other Features.

The event of the week in local Good Templar circles were the greetings extended by the order in this jurisdiction to the Rev. E. C. Dinwiddle, member of Minnehaha Lodge, No. 1, and reception of his reports as its representative in the International Lodge at Belfast, Ireland, last August, and at the meeting in which the National Grand Lodge was instituted in Chicago last October. The exercises were held in Elks' Hall, 902 Pennsylvania avenue northwest, Wednesday evening, supplementing a meeting of Excelsior Lodge, No. 21. The gathering was a representative one, leading members from the several lodges in the District being The meeting was called to order and pre-

sided over by Mr. O. F. Lewis, chief templar, and Miss Josephine Richmond, planist, led in the odes. Upon suggestion of Grand Templar I. L. Corby, Past Grand Templar A. E. Shoemaker, Special Guest Rev. E. C. Dinwiddie, Past Grand Secre-tary John Bryson and Grand Superinten-S. W. Russell occupied seats on the

Excelsior Lodge transacted routine business, initiated two candidates, arranged for taking part in a future prize contest with other lodges and gave a short program, as arranged by Miss Fannie Galleher, Miss Richmond entertained with piane selec-tions, Mr. Harry J. Jeffries with vocal solos, Miss Richmond, accompanist; Mr. Jett, with vocal selections, Miss Katherine Reber accompanying, and short addresses, remarking upon the several phases of the Dinwiddle, were given by Messrs. Shoemaker, Russell and Bryson, the latter expressing special interest in Mr. Dinwid-

Mr. Dinwiddle expressed his appreciation of the honor of representing the Good Tem-plars of the District of Columbia in deliberative bodies of such character as the In-ternational Lodge and the National Grand Lodge, and remarked that, to make a full and fair report of the legislative proceedings of these two organizations was en-tirely out of the question, in the time alendeavor to discharge this pleasant duty when visiting the subordinate lodges. He adverted to the honor conferred upon the brotherhood in the District of Columbia by the National Grand Lodge in investing him with the title and authority of grand electoral superintendent-an office the duties of which were in entire harmony with the work he had been engaged in for several years, that of legislative superintendent or the National Anti-Saloon League. He then touched upon a few of the more important features of present conditions in each of these different fields to which he had alluded a review which attracted close

attention and received frequent applause.
Friendship Lodge, No. 11, International Order of Good Templars, met in Melford Hall, 8th and I streets northeast, Monday The attendance of its own memevening. The attendance of its own members was the largest in several weeks, the roll-call showing all the officers but one present. Among the visitors were Grand Templar I. L. Corby, Mrs. I. L. Corby, Chief Templar J. W. Nichol, Past Grand Vice Templar Miss Blanche Neff, Secretary and Harry L. Leffices of Vice Templar Miss Blanche Nell, Secretary J. C. Foster and Harry J. Jeffries of Perseverance Lodge and Grand Superintendent S. W. Russell of Minnehaha Lodge.

Mr. Richard W. Waldron, chief templar, presided, and Miss Ida Doyle, organist, led

by each of the visitors, and by Chief Tem-plar Waldron, Vice Templar Mrs. O'Brien, Deputy Grand Templar L. E. O'Brien and Mrs. Emma Bishop, a veteran superinten-dent of Undine Juvenile Temple. The theme of the addresses was the general progress of Good Templar work in the Dis-trict, and the lines of temperance activity followed by Friendship Lodge. Mrs. Bishop gave an account of an interesting meeting she recently attended at the headquarters of the sallor boys, organized under au-spices of the White Ribboners, Mrs. Willey, wife of Sovereign Chief Willey of the Sovereign Council, Sons of Jonadab, in

Henry W. Howgate Comfortable.

After investigating the circumstances surounding the case of Mrs. H. W. Howgate, was injured by falling from a trolley car at the corner of 11th and G streets northwest, on January 19. Major Sylvester has reported to Commissioner West that, in his opinion, the policemen against whom complaint was made, did nothing more than their full duty. Mrs. Hough, a friend of the injured woman, made the complaint service rendered the order by in the case, alleging that Mrs. Howgate was permitted to lie on the sidewalk for nearly an hour, and further, that the physidie's talks upon leading features of the anti-alcoholic congress in Budapest, a municipality in which Mr. Bryson had lived cian in charge of the Emergency Hospital ambulance refused to take the woman to her home until a fee of \$5 was rold. Major Sylvester of the police department and Secretary Wilson of the board of

Major Sylvester submitted the matter to Lieutenant Moore of the first precinct and the latter in turn made report of the statements made by Policemen Talbott and Sides, both of whom were on the scene. Talbott, who was there when the accident occurred, said that he first sent for a car-riage at the request of Mrs. Howgate, but she could not get into it, and then he sum-mened the Emergency Hospital ambulance. Mrs. Howgate, he declared, did not want to go to the Emergency, and the physician in charge declined to take her elsewhere unless the service was paid for. Finally this condition was agreed to and the woroan was taken home. In commenting upon this statement of the facts, Major Sylvester declared that the policemen evidently had made every effort to keep back the in-creasing crowd, while Mrs. Howgate was lying on the sidewalk, and added that the whole embarrassment seems to have been caused by the delay of those interested in determining what they desired to do with reference to the expense, which was pro-posed by the hospital authorities. After expressing his regrets that such a delay should have occurred, Maj. Sylvester pointed out that the orders of the police manual require that any person injured in the streets shall be taken to the nearest hos-

The transaction of the business routine tary Wilson of the board of charities, which

resolutions, the report of the dual committee, in which Mr. Foster of Perseverance Lodge and the chief templar of the home lodge took leading parts, was received and approved, and the lodge, upon invitation of the grand chief templar, voted to enter a prize contest with other lodges in the initiatory work the first week in March, and to attend the union meeting of lodges at the home of Excelsor Lodge Wednesday

The good of the order included addresses

#### POLICE NOT AT FAULT.

Did All They Could to Make Mrs.

widow of Capt. Henry W. Howgate, who matter was brought to the attention of Commissioner West, and he instructed both

In the police report it was averred that carrying a patient to any place other than the hospital but this phase of the case will be further covered in the report of Secrewas followed with action upon reports and has not yet been submitted.

# JAPANESE ART WORK

Presented to Library of Congress by Mr. Crosby S. Noyes.

PAINTINGS AND BRONZES

Illustrate Wide Range of Art Motives of the Race.

THE LETTER OF PRESENTATION

Containing Opinions on the Character

of the Japanese and Estimates of Their Artistic Expression.

There is now on exhibition at the Library of Congress a portion of a collection of Japanese prints, paintings, illustrated books, etc., got together by Mr. Crosby S. Noyes and presented by him last autumn to that institution. Though the gift was made and accepted over three months ago, announcement has been postponed until a part of the collection could be placed on public view. Since last October the division of prints and a private translator have been occupied almost continuously in preparations for this event-mounting the prints, cataloguing the exhibits, arranging the works chronologically and interpreting their meaning, that in every possible way they might be not only accessible, but readily understood by the casual visitor as well as the student. The collection given to the Library of Congress consists of about one thousand illustrated books, four or five hundred prints and engravings and as many as two hundred and fifty original sketches, and it is supplemented by a loan collection of netsukes, kodguka handles, sword guards, old and modern bronzes, wood and ivory carvings, lacquers and keramics. Its gen-eral character and object are set forth in the following letter, which is published now at the request of the librarian of

'Hon. Herbert Putnam, Librarian of the Congressional Library, Washington,

"My Dear Sir: The collection of Japanese pictures, engravings, illustrated books, etc., which I hereby tender to the Congressional Library, Washington, D. C., will, I think, serve to supply in some degree an illustra-tion of the extraordinary variety in Japanese art and an instructive and timely insight into the history, legends, religions, industries, amusements, folk lore, fauna and flora, scenery, drama and all the wide range of art motives of the wonderful peo-ple who are just now the center of world nterest.

"A study of the many-sided Japanese character develops sharp contrasts at every turn. A visit to Japan in time of peace turn. A visit to Japan in time of peace gives the impression of a gentie, refined, light-hearted, artistic, peaceable, pleasure-loving, rather frivolous people, with a passionate love for flowers, fine scenery and all that is beautiful in nature; nice and dainty in their tastes, carrying their hab-its of personal and household cleanliness to the extreme, and spending a considerportion of their time in enervating

"Again, seen in their almost continuous round of festivals throughout the year, hey seem to be holding a perpetual holi-

"Another turn and beholding them swarming in the rice fields, the tea plantations, the vegetable and flower gardens, the workshops, the fisheries and the school rooms, and all Japan seems to be an industrious bee-hive, and every man, woman and child at work or in study.

Transformed Into Heroic Warriors. "Then war comes, and these same gentle, peaceable, volatile, under-sized sybarites are transformed in a twinkling into heroic warriors of fanatical courage, unparalleled fortitude, stoical endurance of pain, intense tenacity of purpose and self-sacrificing devotion to country that has never been surpassed in the history of the world.
"The stronger and nobler qualities of the Japanese have been persistently underrated

by most writers. "Pierre Loti, in his 'Madame Chrysan theme,' characterizes them as chattering monkeys, interesting only for their quaint-ness and comicality.

"Even Sir Edwin Arnold, their ardent admirer, while lauding 'their charming cour-tesy, their exquisite arts and their almost sweetness of disposition,' ends by rating them as 'butterflies,' with no serious purpose in life. "Basil Hall Chamberlain, in 'Things Jap-

anese, while cordially joining with Sir Ed-win Arnold in laudation of their art, courtesy and sweetness of temper, also accepts

'Miss E. R. Scidmore, however, a thoughtful and acute observer of Japanese and character, in her delightful 'Jinrickisha Days in Japan,' while characterizing the Japanese as 'the enigma of this cendoxical of races,' and setting forth duly the volatile and apparently frivolous side of the Japanese character, dwells with upon its contrasting solid qualities of wisdom, dignity, nobility, thoughtfulness and conscientiousness. At mo-ments, she says, they appear to be a trifling, superficial, fantastic people, bent on nothing but pleasing effects; and again, the occidental is a babe before the deep mysteries, the innate wisdom, the philosophies, the art, the thought, the subtle refinements of this charming people who so quickly win the admiration, sympathy and affection of the stranger.'

"Their art as well as character is notable for its diversity and strong contrasts. In its different schools-academic, realistic and impressionist—it is by turns vigorous, graceful, grotesque, weird, decorative, refined intense, dainty and poetic. It is dis-tinguished by the exquisite beauty of its color harmonies, delicate gradations of tone, subtle fineness of touch contrasted with bold directness of method for the delt-cacy, accuracy, and at the same time the vigor of its line, 'ranging from hair-breadth to the width of an inch.' It has een well described as 'a combination of delicate grace, infallible accuracy and unos-tentatious verve, the same brush wielded with admirable strength, and reveling in microscopic elaboration of detail.' "And Japanese art, as well as character, has been misunderstood and misrepre-

## Japanese Art Misunderstood.

"Sir Rutherford Alcock, in his supercilious and superficial 'Art and Art Industries of Japan,' shows his profound ignorance of his subject when he quotes approvingly from an 'eminent art critic' of his acquaintance as declaring that 'the Japanese artists do not appear to know what beauty is in the human form, that 'there does not seem to be the least trace of sentiment kindness between the human specimens of the race. They all look at each other hatefully, spitefully, absurdly. I do not understand it! An art which is blind to beauty, virtue, pathos, plety-everything charming and elevating in man.' "And Sir Rutherford Alcock adds that he is compelled to agree with his friend, the eminent art critic, in his condemnatory

'Now the art of the Japanese-the gentlest, as well as the bravest, of human kind—has been applied all through its history to the illustration of the tender relations between parents and children, the devoted effection of friends to partraving acts voted affection of friends, to portraying acts of hereism, virtue, plety, fervid patriotism, and ready sacrifice of life to duty, honor,

and ready sacrince of life to duty, honor, friendship and in behalf of country.

"A well-informed writer on Japanese art says in "The Collector and Art Critic;" 'Back of all Japanese art lies the oriental

in Japanese art, and the picture of this benign old couple is the universal wedding present given to serve as an inspiring model to the bridal pair.

"The One Hundred Examples of Filial Plety' have been the perennial subject of Japanese art from time immemorial.

"Hartmann in the same line speaks of the art works of the Japanese as 'full of beauty and seem the natural manifestation of serene, contented and happy minds."

"This feeling of warm affection is expressed continuously in the exquisite pictorial devices styled surimono, circulated among friends on festival occasions and commemorative greetings in private life, corresponding to our Christmas, New Year and birthday cards, which are decorated in the most dainty and charming manner with tokens expressive of tender love and good wishes for the happiness, prosperity and iongevity of the recipient.

"An effective moral lesson is taught in one of the commencer that the same line of the commencer that the same line same in the same lesson is taught in one

"An effective moral lesson is taught in one of the commonest representations in Japanese art—that of the group of three monkeys where the first screens his eyes with his hands, the second his ears, and the third his mouth to show that we should never see, hear nor speak evil,

"The sad story of the unhappy Ono-No-Kumachi, commencing with her career as a reigning beauty, a popular poet, then the successive stages of her downfall to a condition of beggary and abject misery, end-"An effective moral lesson is taught in one

dition of beggary and abject misery, end-ing with death from starvation, is depicted with infinite pathos by Japanese artists.
"Everywhere in art, literature and the drama the story is told of "The Forty-Seven Ronins," the devoted band who cheerfully sacrificed their lives to the protection of the honor of their chieftain and to the work of bringing to punishment, the perfidicust of bringing to punishment the perfidious miscreant responsible for his death.

Artists Not Blind to Beauty. "Now as to their artistic blindness to beauty in the human form. Mr. S. Hartmann, author of 'A History of American Art,' and a recognized authority upon art matters, says in his work on 'Japanese 'The Japanese artists see in women a glorification of all beautiful things.' Other competent writers upon Japanese art have dwelt upon the work of special artists in this line; of Sukenobu, Haronobu and Hokusai noted for the singular grace and refinement with which they invested the female figure; of Yeishi, Sizan and Yeisen, who devoted their art almost exclusively to the charms and graces of Japanese womanhood; of Utamaro, characterized as 'the greatest painter of Japanese women' and noted for 'the infinite tenderness and grace, the exquisite beauty and delicacy of forms and flowing lines with which he ren-

dered his subjects.'
"And this is the art which Sir Rutherford
Alcock asserts is 'blind to beauty, virtue pathos, piety, everything charming and elevating in man! "It is the art that, as Miss Scidmore says, has already revolutionized the western world, leaving its impress everywhere.

"It is the art that taught Whistler his expuisite draughtmanship and brushwork subtle gradations of tone and dainty color harmonies, the art from which Manet and the French school of impressionists got their inspiration, and that, as Hartmann declares, has influenced the several lines of work of Whistler, Manet, Degas Skarbina, the German secessionists, Puvis de Chay-annes, D. W. Tryon, Steinlein and Monet; and he adds 'that nearly two-thirds of all painters who have become prominent during the last twenty years have learned in one instance or another from the Jap-

"That pre-eminent authority in matters' Japanese, Captain F. Brinkley, in his admirable work upon 'Japan; Its History, Arts and Literature,' says of Japanese art that it 'displays remarkable directness of method and strongth of limited and strongth of limited. method and strength of line; that the artist knows exactly what he wants to draw and draws it with unerring fidelity and force; that the very outlines of the picture are in themselves a picture, and that the whole is pervaded by an atmosphere of refinement, tenderness and grace."
"It is the art that drew from John Leigh-

ton, more than forty years ago, a tribute to the 'marvelous skill' of the Japanese artists; that Edward F. Strange in 'Japa-nese Illustration' characterizes as 'the delightful arts of Japan' and says 'as mere arrangements of decorative color they are generally superb; as exercises in composi-tion they are in the aggregate unsur-

"What is to be the future of this remarkable people? This is the great problem now before the world. The pursuit of this will neceessarily lead to a close study of the antecedents of the Japanese, their history, life, manners and customs, industries and arts, and it is believed that this collection will afford the inquirer a considerable amount of information.

"I hope to be able to add in my lifetime to the interest and importance of the exhibit Sincerely yours, "CROSBY S. NOYES." here presented.

## Librarian Putnam's Reply.

In prompt and courteous response came the following acceptance:

"WASHINGTON, October 18, 1905. 'My Dear Mr. Noyes: I have received your communication, making formal tender of the gift to the library of your collection of Japanese pictures, engravings, illustrated books, etc., which have been for several months in our possession, but are only now formally transferred. Pray believe our acceptance and acknowledgment as cordial as we desire them to be prompt.

"Your letter of gift indicates most inter-estingly the significance of the collection in reflecting the life, as it reflects the art, of Japan; and makes clear that Japanese art not merely exhibits an artistic facility, but embodies an ethical spirit. With your permission, we shall be glad to publish the letter in connection with the announcement

"The intrinsic interest of the material is that it represents on your part many years of careful and devoted accumulation, not merely in this country and Europe, but in Japan itself. We are gratified at your inti-mation that it is to be further added to in

"It will immediately be prepared for exhibit. With its first exhibit we shall associate with it some of the other subjects of art which you have lent to us, the net-sukes, etc., which will reinforce it by their further illustration of the achievements of "With high regard and appreciation, I

am faithfully yours, (Signed) "HERBERT PUTNAM, "Librarian of Congress," Hon. Crosby S. Noyes, The Washington Star, Washington.

#### The "First Exhibit." The "first exhibit" referred to above is

now set forth in a series of cases placed in the main hall of the Library of Congress. It consists of but a small part of the entire collection, and yet has been made representative of the whole. The prints which have been selected not only mirror the "drifting world" of Japanese life, but stand for the best output of the famous artisan painters; their catalogue furnishes an almost com-plete list of the master print-makers. The illustrated books chosen for the purpose cover a wide range of subjects, and demonstrate great versatility in manner of ex-pression. And the carvings, the bronzes and other curios, while not numerous, are of such a character as to plainly manifest the marvelous technical skill and keen artistic perception of all Japanese workmen. Much is compressed into a small space. The Much is compressed into a small space. The law of elimination, which governs all Japanese pictorial expressions, has been wisely followed, and the art of Japan literally epitomized. There is not more on view than can be readily seen in an hour, and yet sufficient to furnish days of study. The Prints.

There is no phase of art more popular or less commonly understood than the block prints of old Japan. Within the last ten years they have been so widely sought by collectors and so keenly appreciated by connoisseurs that they have become almost a fetish to the uninitiated, and are accredited with virtues to which they lay no claim. Hence they are frequently as ig-norantly admired as foolishly disregarded, The color-prints of Japan corresponded to the colored supplements of our modern newspapers, to the current posters, and more artistic Christmas cards. They were the picture language of the common people, and took the place of the symbolical paintings which to those in higher ranks made esthetic appeal. They were done by artists who humbly termed themselves artisans, and who held lowly positions in the social scale. But they are sincerely

pasted it on to a cherry wood block and proceeded to outline it with a knife and then cut away the superfluous wood with chisels and gouges such as an ordinary carpenter would use. The result was what is called the "key block," from which trial impressions were taken and other blocks cut, provided the picture was printed in more than one color. When this was finished it, with its duplicates, was given into the hands of a printer, who, following the directions of the painter, colored the blocks and printed the pictures, laying the dampened mulberry bark paper each time with his hands and rubbing off an impression, often with his elbow. The accuracy with which this was done is remarkable, some prints being the register of as many as thirty different blocks. The designer was almost never the printer, and worked more often for a publisher than independently.

The painter of Japan was an aristocrat, but the print-maker, merely an artisan, ranked even beneath the peasant and shop-keeper. He came, as a rule, from the lowlings the state of the same of the lowlings that the printer of the form the lowlings.

keeper. He came, as a rule, from the lowliest callings; the first Toyokuni was lowliest callings; the first Toyokuni was the son of a puppet maker, Kunisada began life as the keeper of a ferry, and Hokkei as a fishmonger, and yet he was inherently an artist. It has been said that every child in Japan was a potential artist, and it is in a measure true. For centuries the Japanese have developed the esthetic—their eyes are trained to perceive beauty, their hands are trained by their method of writing. The children are taken when babies to see the loveliness of nature; national holidays are proclaimed in seasons of blosoming, and the choicest views on the highways are indicated by signboards to the traveler. And yet the art in their color prints was first recognied by the Dutch merchants at Nagasaki, and is still scarceprints was first recognied by the Dutch merchants at Nagasaki, and is still scarcely appreciated by the better class of Japanese. This is partly because it was diametrically opposed to tradition, and because it devoted itself chiefly to a representation of low-cast subjects. The art of the east is traditionally interpretative, symbolical—the actor and the courtesan always openly discountenanced. openly discountenanced. Though many of the print-makers devoted themselves chiefly to the picturing of these people, they frankly looked down upon them, and never counted them among their associates.

First Color Prints Were Posters. The first color prints were, however, probably theatrical posters, and were made before the middle of the seventeenth century. They were done at first simply in black and white, then a little color was added with a brush to the print, then on to the block; gradually more blocks were used and better colors, until the process ceased to be simple and the results became exceedingly elaborate. In the matter of exceedingly elaborate. In the matter of subject and purpose the same evolution was observable. From the mere portraiture of actors and portrayal of dramatic scenes the prints became in time a reflection of the everyday life of the people and for this reason were named "Uklyoye," or "Mirror of the Passing World." They became the most demogratic everyspection of art came the most democratic expression of art and were utilized not merely as pictures, but as gifts significant of congratulatory good will. For nearly two centuries they were produced in great variety and abun-dance, then came western civilization, ani-line dyes and modern sophistry, and gradually the school languished and the art

was laid aside.

Turning, however, to the prints on exhibition a better comprehension can be gained of their scope and character. One of the first is by Hishikawa Moronobu, who was born at Yasuda in 1637 and died in 1714. He was one of the earliest of the print makers—at least one of the first to make makers—at least one of the first to make them for the working classes. His father was a maker of gold embroidery and at first he helped him with his designs. Then he became a dyer of cloth, a painter and an illustrator. He was an excellent draughtsman and the example which is given here shows him at his best. It pictures a lady having her hair combed by a maid and on the left a woman composing a letter. It is a simple statement of facts, but so gracefully and vigorously set forth but so gracefully and vigorously set forth Color blocks were not used much before the beginning of the eighteenth century

but in this same case near the Moronobu just mentioned, is an exquisite print by Masanobu, entitled "The Poetess," which is charmingly tinted and so clear cut in line and mellow in tone that it suggests an inlay of lacquer or a delicate mosaic. Here, too, is a curious print by the same artist representing a woman covering the eyes of a man with her hands and "blowing away colored one of a daintier person picking tea leaves, by Haronobu, who did much toward perfecting the mechanical processes of color

### Art Became Hereditary.

Confusion in the identity of print makers often arises through the fact that the art became hereditary and the names, as well as the craft, descended from father to son, or from master to pupil. In this manner there was a succession of Torii's who as further token of their union prefixed the Kiyomitzu. who is represented here by two interesting prints, was one of these. He, oddly enough, was a maker of musical instruments and did his prints as pastime.

Shunsho's picture of a woman making her tollet is peculiarly interesting in color, showing a pleasing combination of pink, green and buff, and his "View in a Palace" is remarkable on account of accurately representing costumes in vogue five hundred vears ago

More grotesque than beautiful is "The Angry Baby," by Utamaro, who is, however, rated as one of the greatest of the Ukiyoye makers. The quality and handling of the black in this is notable and the boldness of its rendering; though greater refinement and more acute artistic feeling are to be observed in "The Feast Celebration" a beautiful composition—and "The Ferry Boat," a triptych, and an extraordinary fine example. The first colored prints which ever reached Europe are supposed to have been works of Utamaro. He was the son of an artist of distinction, but lived a disso-lute life, and was disowned. He dled at the age of fifty-three, after many hardships and yet many successes. His lines are always graceful and artistic, his coloring exquisitely harmonious, and none, it is said, ever ictured the low-caste Japanese women as Next in order comes the work of Hokusal

the most famous exponent of this school-an acknowledged master in all parts of the world. Ten examples of his work are shown, not including his book illustrations which will be spoken of later. There seems to have been no limit to his versatility, and yet of all the print makers his was perhaps the most potent personality. Regardless of the most potent personality. Regardless of subjector varying treatment a Hokusai print possesses marked individuality. Note, for example, his "Man Fishing," one of the thirty-six views of Mt. Fuji, the "Persimmon and the Grasshopper," the "Fish in a Pot Ready for Cooking" and his "Lady Playing a Musical Instrument." each is in Playing a Musical Instrument;" each is in a different manner and yet all assert the same esthetic feeling and mastery of technique; or, perhaps more correctly, dis-regard of technical difficulties. It is seldom that one will see a more graphic interpre-tation of motion or a better presentation of a realistic scene than in his "Wind Storm. which is included in this collection. He was a prolific producer and in his later days was nicknamed "the old man mad about drawing." Like our own Wyant, when dying he is said to have exclaimed, "If heaven had only granted me five more years I might have become a real painter. was at that time over ninety years of age.
His is the one name, it is said, among all the artists of Japan which has been adequately learned by European critics. By many he is rated even with Durer and many he i

## Toyokuni Well Represented.

Toyokuni, in whose work the technicalities of color printing are believed to be most skillfully handled, is also well represented. His "Woman Carrying a Pail Filled With Flowers" is exceedingly decorative and his 'Women Drawing Water at a Well" peculiarly attractive.

It has been repeatedly said that the Jana nese had no knowledge of perspective and it is true that some of their early attempts to construe its laws led them far afield, but that they comprehended and applied it inthat they comprehended and applied it in-tuitively is frequently demonstrated. Curi-ously enough while the prints of Japan were being taken to Europe by the Dutch colonists, destined to exercise a potent in-fluence over the future art of the west, the work of the lowland engravers was being brought to the notice of the Japanese through the same channel with almost simsays in 'The Collector and Art Critic.'
Back of all Japanese art lies the oriental mind, which revels in symbolism, in allegory, teaching some virtue or moral in the social scale. But they are sincerely worthy, and they have exerted a wide influence upon the art of the west. The fundamental principles which they set forth are the a, b, c's of art, and in color harmonic.'

This tender, sympathetic side of Japanese character diplays itself all through the following of the second scale. Simplicity of Expression.

"Hotel, the jolly Japanese Santa Claus, appears everywhere surrounded by a troop of joyous, laughing children. The Aged Couple of Takasaga,' the personification of serence, harmonious conjugal happiness, enjoyed together through a long life in 'John Anderson My Jo' fashion, figure constantly

"This tender, sympathetic side of Japanese character diplays itself all through the series of the spirit of officialism described the clerk has no redress, because the man time they must prove impressive. Their graphic qualities, their marvelous simplicity and finally their subtlety must in the end of the such as print in the government departments, for its art.

Simplicity of Expression.

Their method of production enforced simplicity of expression. The artist drew with a brush, in the fewest possible lines, his pictures of snow and rain, for his interpretation of mist and vapor, and of these themes several examples are given. He used very few and flat tints, and his compositions always lead the eye instinctively to the center of his picture.

Britation in the social scale. But they are sincerely which first turned Hiroshige's attention to landscapes. Thus a debt was contracted. Quaint and the social scale. But they are sincerely worths, and the social scale. But they are sincerely worths, and the social scale. But they are sincerely worths, and the social scale. But they are sincerely worthy, and they have exerted a wide in fluction to landscapes. Thus a debt was contracted. Quaint and they have exerted a wide in f

for travel, and to this fancy his paintings catered. There were three print-makers known by the same title, all clever work-men and sincere artists, but none as great

men and sincere artists, but none as great as the first.

These are but a few of many—a mere suggestion of the richness and significance of the collection. All the prints are not equally interesting, nor is every artist equally laudable. But each has a peculiar reason for inclusion, a definite place in the composition of the exhibit. While some may not find anything to admire in Toyohiro's "Magician," there is none who will not comprehend and delight in Shunman's dainty still life—a box and a jardiniere containing flowers for sale. It is not necessary to discover a potential Whistler in cach or to compare any to the works of western masters, but it is well to note their inherent merits and impossible not to give them when this is done their full measure of praise.

#### TAKOMA CLUB ENTERTAINS.

One-Act Play Presented in Connection With Musical Program.

The members of the Takoma Club and Library and their friends were entertained Wednesday night at the club house, on Cedar street, Takoma Park, with a program of music and recitations, the affair being one of a series of midwinter social events given under the auspices of this organization. The opening address was made by President Louis P. Shoemaker, who briefly stated the many features and amusements offered by the organization, and the monthly entertainments which are given by the club. He related in a concise manner the history of the club, and outlined the future of the organization, which, he said, had done much to promote the social standing in that section, and that he relied upon the members to lend their assistance in furthering the success of the club. At the conclusion of Mr. Shoemaker's re-marks Miss Charlene Brown played several

piano solos, followed by a one-act play, en-titled "Christmas Chimes," which was pre-sented by E. V. Wilcox, Mrs. E. V. Wil-cox, Ben G. Davis, Mrs. George Abrams. Mrs. Wilcox sang two solos, after which refreshments were general. refreshments were served.

The interior of the club house was decorated in an attractive manner with greens and plants, and presented a pleasing ap-pearance. At the conclusion of the program the club house was thrown open to the guests for the remainder of the evening The success of the entertainment was du to the entertainment committee, composed of Mr. and Mrs. Ben. G. Davis, Dr. and Mrs. E. V. Wilcox, Mrs. David Feldman and Mrs. George Abrams.

#### OFFICERS INSTALLED.

Joint Ceremonies by John A. Logan Post and Corps.

A joint installation of the officers recently chosen by John A. Logan Post, No. 13. Grand Army of the epublic, and John A. Logan Relief Corps, took place Wednesday evening at an open meeting held in the Masonic Hall, at Jackson and Pierce streets, Anacostia. An interested audience witnessed the exercises, and the headquarters of the post and corps, on the second floor of the hall, were appropriately decorated in honor of the occasion. Mrs. Lida J. Hart, the president of the Department of the Potomac Relief Corps, acted as the installing officer for Logan Corps, the officers of which were first installed. Col. S. W. Bunyea, assistant mustering officer, performed this duty for Logan Post. A program of speechmaking and enter-

tainment followed. Commander A. B. Frisbie of Logan Post introduced Commander Richard H. Calhoun of Grant Post, who made an address. Col. Bunyea was called upon, and responded with a few words of congratulations to the men placed at the head of the local organization. James H. Dony of Logan Post spoke briefly, and Past Commander Johnson of James A. Garfield Post congratulated Commander Frisbie upon his successive terms of office at the head of Logan Post and paid a tribute to John A. Logan Commander Frisble read some verses in

New England Courtship," and Mr. William Scantlebury renship," and Mr. William Scantlebury rendered some musical selections, with Miss E. V. Ritchie as accompanist, and a number of recitations. Mrs. W. H. Peck, who was instrumental in organizing Logan Relief Corps, being its president for three years, said that fraternity is well exemplified by the homogeneous problems. fied in the harmonous working of the post and corps. Mrs. Lida J. Hart, department president, said that a more faithful, untiring band of women never served an organization than the members of Logan Corps. On Memorial day, she said, the corps does a service in its special work that will always be an honor to them. Commander Frisbie, in speaking for him self, expressed his appreciation of the honor of being chosen as commander of Logan Post for the sixth term. The exercises closed with the rendition by the audience of "My Country, Tis of Thee," after which the ladies served refreshments.

The officers installed for the corps are: Mrs. Emily Frishfe, president; Mrs. Mary Crawford, senior vice president: Mrs. Emma Eno, junior vice president; Mrs. Eliza P. Walson, treasurer; Mrs. James S. McLean, chaplain; Mrs. Mary Davenport, guard; Mrs. Margaret B. Tew, secretary; Mrs. Mary Simpson, patriotic instructor.

The following were the post officers in stalled: A. B. Frisbie, commander; Henry W. Eno, senior vice commander; W. Marden King, junior vice commander; Dr. E den King, junior vice commander; Dr. E. H. Grant, surgeon; Alpheus Davison, quar-termaster; Rev. Williard G. Davenport, chaplain; James H. Dony, officer of the day; Louis H. Bicks, officer of the guard; Thos. J. Putnam, adjutant: Arthur Schatz, ser-geant major; E. C. Messer, quartermaster sergeant.

#### Government Nonentities. To the Editor of The Star:

The speech of Secretary Shaw on the tenlencies of the government service, as affecting the individual character of the employe, was an epitome of keen, philosophic observation, as far as it went, but he could have extended his comments much farther. It is not merely the character of the work which tends to destroy the initiative. self-reliance and independence of the employe, but the conditions under which he performs his work are even more destructive of those qualities. In the first place, there is too much "offi-

cialism," which spirit tends, as much as anything else, to the obliteration of the elements under discussion. This is not a criticism which applies to the officials themselves, personally; it applies more particularly to the prevailing spirit, or morale of the departments, for which no one individual is responsible. The general tendency is to treat all employes not vested with any form of "authority" as nonentities. Anything approaching

to originality, independence or individuality in such an employe is apt to be regarded as an encroachment on the importance of the official immediately over him, or as "insubordination," and this last, being an elastic term, which can be made to stretch a good ways, is generally employed as an extinguisher. The writer once heard a chief of division declare that he objected to "brainy clerks because they had ideas of their own.' In this he voiced quite a general sentiment a government clerk with an idea being regarded as a dangerous anomaly. And this opposition to ideas on his part does not apopposition to ideas concerning the business of the office, but concerning other matters foreign to his official duties. For instance, he does not dare to have political opinions or at least give expression to them, which is, of course, a curtailment of the manly qualities of a citizen of a republic. Then, as to even more personal matters, there is a decided tendency toward dictation. In ques-tions of authority there seems to be considcrable confusion as to where what is official erable confusion as to where what is official ends and what is personal begins. Many of those in authority, more frequently those endowed with a very little, as the petty officials, are apt, becoming imbued with the "spirit of the place," to acquire inflated no-tions of their power. This leads them very often to extend supervision and dictation over what belongs to the clerk's own per-

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